

# TOTAL OF 17,000 ATTEND FOOD SHOW

Only One Man in Throng Who  
Could Not Be Made  
to Smile.

IS OCCUPANT OF BOOTH  
IN CENTER OF THE HALL

Exhibit Declared to Be the Best  
Ever Held in the National  
Capital.

Seventeen thousand persons, maybe more, attended the opening of the food show at Convention Hall last night. Everybody appeared to be happy, and the visitor was greeted with smiles at every booth in the big auditorium, except one. There was one man at the show who did not have a smile on his face. Not once during the entire evening did the faintest resemblance of a grin appear on his countenance. People pitied him and did their best to cheer him up, but without avail. The man simply would not smile. Scores of persons gathered around the booth where he held forth, made faces at him, told him funny stories, tickled him in the ribs, and even tried to shine into his face. Then they'd get mad and go away.

No Name for Smileless Man.

The real name of this smileless man was not learned by any of the spectators. Even Perry P. Patrick, secretary of the Retail Grocers' Protective Association, and manager of the show, did not know it. The only name he had for him was "the mechanical man." He was the only occupant of a booth in the center of the hall. A placard hanging nearby contained the statement that a large sum of money would be given to the person who could make the mechanical man smile, and a fabulous amount to the person who succeeded in making him laugh outright.

Pleased With the Show.

A large number of the 17,000 persons who were present at the opening made the statement that this food show is the most interesting that ever has been held in this city. There are more exhibitors than ever before. The decorations this year are exceedingly attractive. The booths arranged against the walls of the auditorium are finished in blue and white, and those in the center of the hall are in red and white. The entire ceiling is festooned with red, white and blue streamers.

The three District Commissioners, Oliver P. Newman, Louis Brownlow and Maj. Charles W. Kutz, and the president and secretary of the Washington Trade organizations were among those who attended the opening. Dr. Harlowe Briggs, the food expert, was the first to declare he had seen a smile on the mechanical man's face, and a pocketbook or wallet that was bulging with money. It was quite evident that no one made the man smile.

Credit to the Capital City.

"This show is a credit to the National Capital," said R. P. Andrews, president of the Retail Merchants' Association, last night. "These are the best exhibits that ever have been shown in Washington. It is certainly worth the while of every resident to visit the exhibition."

"Every married man and woman and every young man and maiden who expect to get married should visit the show," said P. T. Moran, president of the Chamber of Commerce. "The exhibits are as good as a course in household economy."

"The exhibits give a liberal education in food products and their values," said Charles J. Gockeler, secretary of the Board of Trade. "No one can afford to miss the instructive benefits to be derived from a study of the various booths."

"This is the most complete food show held in Washington during the last twenty years," said Charles J. Gockeler, secretary of the Board of Trade. "There are between sixty and seventy exhibits, and the number since six years ago. The exhibits are not merely local; they are national in scope."

AIR BOAT FOR MILITIA.

Glenn Curtiss Presents Hydroaeroplane to New York National Guard.

NEW YORK, November 2.—Eighty-year-old Olive Whitman, daughter of Gov. Whitman, yesterday christened with a bottle of champagne the new hydroaeroplane presented to the naval militia of the state of New York by Glenn H. Curtiss through the national aeroplane fund.

The governor praised the militiamen for serving the state without recompense, and spoke on the necessity of preparedness. The presentation speech was made by Henry A. Wise, president of the Aero Club of America, who said that the aeroplane was only one of many to be given to naval militia of other states.

NOT NOTIFIED OF RECOGNITION

British Expected to Follow U. S. and Approve Carranza Government.

LONDON, November 2.—The British government has not yet been officially notified of the recognition of the Carranza government in Mexico by the United States, but it is expected that British acknowledgment of the constitutional chief will follow Washington's lead. Meanwhile, it is unlikely that any steps will be taken in regard to the report that Gen. Carranza refuses to recognize the United States as an intermediary for other powers.

A question, the purport of which is as yet unknown, with regard to Gen. Carranza is expected to be taken in the house of commons tomorrow, when the foreign office may give some details of British policy toward Mexico.

Dr. Josef Neven du Mont Dead.

COLOGNE, November 2.—Dr. Josef Neven du Mont, proprietor of the Cologne Gazette, has died as the result of an accident. He was fifty-nine years old.

# AMUSEMENTS

## New National.

Some magnificent stage craft is employed in the presentation of the new offering by Henry W. Savage at the National Theater this week. The play, "Behold Thy Wife," is an absolute novelty in form and the moral it seeks to impress is presented in a forceful way. It is a direct appeal of the play to the morality play. Yet "Behold Thy Wife" is not the solemnly censorious discourse that the title might imply. It is a genuine, sympathetic reminder of the innate and ineffaceable loyalty of the normal feminine nature.

The first act shows the bickering of a man and his wife, the man bent on the study of Joseph Urban (the same man who constructed the magnificent scenery for last week's big show at the National), is a work of art, which stands out as the expression of a central theme. The remainder of the production, including dialogue and action, is subordinate to the thrilling impression conveyed to the eye. The essential element of the play is the second act. The first and third acts serve more in the relationship of prologue and epilogue than as parts of interdependent drama.

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It is perhaps the most glowing tribute to womanhood that the always chivalrous Cole has ever given. He has since his epoch-making production of "Everywoman." As an argument and a reminder it seems to justify the confidence placed in the play. It is the kind of a play that every woman will insist on taking her husband to see. This will be the last of the series, and the author has decided to adopt the stage as their advocate and attorney instead of following the custom of speaking for themselves.

The third act shows the recovery from the auto accident, the reconciliation of the husband and wife, the melting mood on the part of the adventures in recognition of the wife's broad-minded sympathy. The final curtain descends on an atmosphere of generous, kindly, human understanding.

To be absolutely convincing, the presentation of such a work must have all the smoothness of absolute perfection in mechanism, in acting and in literary style. The possibilities of poetic expression are limitless, and future generations will be able to realize to the degree which satisfies. The domestic scenes suggest a finesse of phraseology worthy of Oscar Wilde and the wonderful second act brings up an impression which would be rendered complete only by the diction of a poet.

The author, William Harlowe Briggs, has introduced contrasts of such boldness and vigor that their very audacity compels attention. The play is well acted, Alexandra Carlisle being a woman of wonderful personality and intellectual as well as sympathetic appeal.

Charles Lane, as the husband, gave an interesting and artistic interpretation, maintaining himself securely in the unusual demands of transgression from a modern atmosphere to that of classic poet. George Marion appeared as Rhadamantus, the judge, and added credit as an actor to his wonderful score of triumphs as a stage director. Edwin Holt, the lawyer friend of the family contributed a fine, staid portrayal, and Helen Lagaye accounted very handsomely for the allurement ascribed to the adventures. The mysticism is consistently enhanced by the incidental music of Walter H. Rothwell, and the performance, although reflecting somewhat heterogeneous ideas, makes a profound impression, which haunts the minds. The prospects of the production as a feature of current entertainment will depend very much on the revival, which can be given it during the week here.

There were men and women at last night's performance of "Nobody Home," ordinarily severe citizens, whose rigid dignity in their leading external characteristics; yet they lost all dignity three minutes after the curtain rose, and were laughing and shouting and humming homeward after the show had closed. They entered, it would seem, in contrast to the show, and so he had to toss in an individual cackle for good measure. It will be remembered that the advance agent predicted a few laughs for "Nobody Home." At least this once the press agent was right.

The one big idea about the production is the scarcity of old ideas. It is something like getting a new electric shock or snort from some person who had decided he hadn't laughed enough when he saw the show. The advance agent had to toss in an individual cackle for good measure. It will be remembered that the advance agent predicted a few laughs for "Nobody Home." At least this once the press agent was right.

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Poll's.

"Very well done, indeed," expressed in looks and applause was the verdict of the large audience which witnessed the presentation of the latest production at Poll's last night. The play is a refined melodrama, which does not tax the sensibilities of the spectators, and fully met the requirements of a local play based on the European model should prove a drawing card.

The local is Gibraltar, in August, 1914, just after the outbreak of the war. The three acts all show interior scenes, the first by a German and the library in the home of the governor general of the "Rock." By well drawn characters and attention to details the players give the proper foreign atmosphere, despite the fact that the interior shown might well be used for other places as well as for Gibraltar. A home atmosphere is given by a party of Americans caught in the war zone—in fact, Americans play a big part in the play.

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The Viennese prima donna, Fritz Schmitt, was in splendid voice last night and created something of a furor by her rendition of several difficult operatic numbers and then, in response to persistent applause, she sang "Kiss Me." Clothed in an indescribable dress of lace, jet and diamonds, with the stage set in gold, ivory and chrysanthemum, Miss Schmitt presented a pretty picture and her voice was never in better trim for a vocal triumph. Lew Jockstader came back with his operatic number, and then, in response to persistent applause, she sang "Kiss Me." Clothed in an indescribable dress of lace, jet and diamonds, with the stage set in gold, ivory and chrysanthemum, Miss Schmitt presented a pretty picture and her voice was never in better trim for a vocal triumph.

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Leaving aside all worry as to the plot, attention is first fastened on Lawrence Grosmith, who plays an Englishman, whose like hasn't been seen on the American stage. Americans who get their idea of British humor from the vaudeville and ordinary musical shows have an opportunity to learn all over again from Lawrence Grosmith. He presents a north of England chap, who rides and hunts and fishes and has been to London twice, but once there was a fog, and so that visit doesn't count. Grosmith is exceedingly funny. It is his drollery that produces lines in the play which is responsible for the title of the piece. Grosmith's humor is offset and made sharper by the comedy of Tom Graves, Charles Lyle and Carl Lyle. This to make laughs because they are ridiculous in appearance, have the art of comic posing to a fine point, and have exceeded the speed beyond which humor lapses into horseplay. Tom Graves' work is unique. He is a faint suggestion of Eddie Lang, and Carl Lyle, who is a funny Italian, with a language which he seems to have written himself, actually makes people shake with laughter. Carl Lyle as an English groom might have stepped direct from the pages of London Punch.

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